

ICE Annual Report FY07

Mission

Ideas for Creative Exploration (ICE) is a catalyst for innovative, interdisciplinary creative projects, advanced research and critical discourse in the arts, and for creative applications of technologies, concepts, and practices found across disciplines. It is a collaborative network of faculty, students, and community members from all disciplines of the visual and performing arts in addition to other disciplines in the humanities and sciences. ICE enables all stages of creative activity, from concept and team formation through production, documentation, and dissemination of research.

Background

ICE began in 1999 as a series of discussions among faculty and students throughout the university and local community to address the need for a program that would support collaborative projects and advanced research across disciplines in the arts.

In the spring of 2001 a series of meetings and events called the ICE Summit was held at UGA, developed through the coordinated efforts of the departments of Art, Dance, Drama (renamed Theatre and Film Studies), English, and Music. Although the ICE Summit mainly addressed art and technology, the resulting conversations revolved around the potential of an interdisciplinary unit at UGA that could generate projects and partner with other institutions to bring these efforts to the attention of local, national and international audiences.

During the past seven years ICE has supported the development of original projects, hosted visiting artists and scholars, held workshops, developed a Web site and online forum, and established a project space in the historic Tanner Building. The ICE network has expanded to include faculty and students in the Honors Program, Faculty of Engineering, an increasing number of people in the sciences, UGA alumni, community members, and national and international organizations. ICE revolves around a healthy Project Grant program, a weekly electronic mailing list serving over three hundred members, events, and an academic/social/mentoring network.

Funding

ICE is supported by the Office of the Provost and Vice President for Academic Affairs and the Franklin College of Arts and Sciences. ICE has received in-kind support from the departments of Art, Dance, Theatre and Film Studies, English, and Music, and the Honors Program.

ICE Projects

Four projects that received support from ICE during the 2006-2007 academic year:

The Flock Tree

Dr. Jason Cantarella, Associate Professor, Department of Mathematics

Put It in the Scrapbook

George Contini, Assistant Professor, Theatre and Film Studies

Interactive Virtual Actor

Michelle Smith, PhD candidate, Theatre and Film Studies

Opening at Ciné

Andrea Trombetta, Instructor, Art

See **Appendix A** for full project descriptions.

AUX Collaborative Arts Event

Approximately 200 people attended the first AUX experimental art festival on August 26, 2006. Audiences enjoyed performances, installations, interactive sound, a video show, and a market area beginning at 4 PM and lasting into the late evening hours. The event, organized by Heather McIntosh, included several highlights: group contact improvisation organized by Andrea Trombetta, a day-long analog tape interactive delay loop installation by Eric Harris, a stunning solo piece by Kate Schoenke, and a rare performance by Black Swan Network.

The event is a continuation of the ICE production initiative, beginning with the publication of *AUX*, a collection of experimental sound from Athens, Georgia, presented in a limited-edition CD package. *AUX* was the first ICE project designed to be self-sustaining and entrepreneurial in nature. A departmental sales account was created to support online sales of *AUX*, through the support of the Bursar's Office Marketplace e-commerce program. A select number of copies of *AUX* were placed in national museums and book arts and media collections. Sales of the *AUX* CD, released in FY06, continued in FY07.

The AUX Collaborative Arts Event received support from ICE and in-kind support from ATHICA (Athens Institute for Contemporary Art), Floorspace, Flagpole Magazine, and Nuçi's Space.

See **Appendix B** for a full list of participants.

Honors Program

ICE continued its participation with the Honors Program by offering a CURO seminar called "Introduction to Research in the Arts" during the Spring semester.

The seminar provides an overview of arts research, presents methodological models for sustaining research-based creative practice and acts a workshop for project development. The seminar examines conventional and emerging forms of arts research, ranging from historical and critical studies to project-based works that address newer media and interdisciplinary approaches.

Students visit various areas of campus to become familiar with performance and exhibition resources at UGA and meet leading faculty and professionals who are conducting research in the Departments of Art, Dance, Drama, English and Music, the Georgia Museum of Art and ICE. Students are exposed to a range of models for creative practice based on visits with faculty, outside reading and discussion. The seminar addresses ways that arts research is produced in the form of exhibitions, performances and publications, and how institutional networks, grants, commissions and entrepreneurial approaches support research-based cultural production. Throughout the semester students develop individual and collaborative project proposals based on actual opportunities and hypothetical situations. Project development occurs in a workshop format through brainstorming sessions, critique, feasibility studies, written proposals, production and documentation planning and organization of supporting materials.

The seminar was led by Mark Callahan and included Dr. David Saltz (Theatre and Film Studies), Dr. Jed Rasula (English), Dr. Pam Kleiber (Honors Program), Curator Ashley Callahan (Georgia Museum of Art), Bala Sarasvati (Dance), Martijn van Wagendonk (Art), Dr. Jason Cantarella (Mathematics), Dr. Richard Siegesmund (Art), and Judith Ortiz Cofer (English).

Several ICE members participate in the Honors Faculty Mentor Program and the CURO Apprenticeship Program.

Events

ICE-Vision

ICE hosted a weekly film screening series, curated by Mariquita Davis (BFA Art, 2006 ICE Fellow). Ms. Davis' selections included the following:

Shulie (Elisabeth Shulin, 1997)
The Amateurist (Miranda July, 1998)
How's Your News? (Arthur Bradford, 1999)
Children of Heaven (Majid Majidi, 1997)
True Stories (David Byrne, 1986)
Network (Sidney Lumet, 1976)
Global Groove (Nam June Paik, 1973)
49 Up (Michael Apted, 2005)

Jondi Keane

ICE hosted visiting artist Jondi Keane, from Griffith University in Australia. His lecture, "The First-Person Science of Practice as Research", was supported by the Lanier Speaker Series. Jondi Keane is an arts practitioner, critical thinker and university lecturer. Since 1981 he has taught and exhibited in the United States, Europe and Australia. In 1992 he was a founding member of the collaborative interdisciplinary performance group Co. M-S-K in Geneva, Switzerland. He has also collaborated with filmmakers and produced set designs for Vertical Danse Co. He participates in academic conferences and publishes essays on art, embodied practices, transdisciplinary poetics and perception and action.

His PhD focused on the practice of artists turned architects, Arakawa and Gins.

ICE Window Installations

ICE continued to invite artists to create temporary installations in the large double window space of Tanner Building room 101. The Fall semester featured artist Cal Clements' soft sculpture tentacles used in the stage design of *Paradise Hotel*. An ICE Project Grant recipient of 2003-2004, *Paradise Hotel* is a play by Richard Foreman that was used as a framework for collaboration to bring together readers, actors, and artists in a series of performances. Cal Clements (Instructor, Comparative Literature) built the set and adapted the script for *Paradise Hotel*.

The Spring semester featured an adaptation of *The MySpace Project* by MFA Art candidates Euni Figi and Joshua Bienko. *The MySpace Project* was a collaborative video installation divided into three parts: performance, creation and exhibition. The first element of the project began five months prior to the final exhibition, when the artists surveyed over two hundred people at the UGA, based on their Internet social-networking interests. In the second phase, the artists fabricated digital MySpace profiles based upon the information compiled from the surveys (the images designed appeared authentic, however, none of the profiles existed online). Thereafter, the "faux" profiles were compiled and were projected onto a small canvas. Upon gallery installation of this projection, stanchions were strategically placed in the gallery to escort the audience through the controlled viewing experience. Finally, at the end of the exhibition the video was unplugged and the digital painting disappeared, much like one's transient presence on MySpace. The work is an exploration of social networking and a discourse concerning visual and millennial culture.

Partnerships

ICE is affiliated with two major arts organizations, ASCI and Rhizome.

Art and Science Collaborations, Inc. (ASCI) was established primarily as a network for artists who either use or are inspired by science and technology, ASCI has become a magnet for some of the best examples of this type of contemporary art and for scientists and technologists wishing to collaborate. ASCI programs and services provide members with opportunities for professional growth, increased public visibility, and a supportive community.

Rhizome is a nonprofit organization that was founded in 1996 to provide an online platform for the global new media art community. Their programs and services support the creation, presentation, discussion and preservation of contemporary art that uses new technologies in significant ways. Rhizome's core activities include commissions, email discussions and publications, Web site, and events.

Administration

ICE is advised by a committee with representatives from Art, Dance, English, Music, Theatre and Film Studies, the graduate student body and the Athens community. David Saltz became the new Director of ICE, taking over from Carmon Colangelo. In 2006 the

position of academic professional was created for Mark Callahan. This position consists of a joint appointment to ICE as Assistant Director and as an Instructor in the Lamar Dodd School of Art.

Strategic Planning

ICE began the strategic planning process in November 2006 and continued to meet throughout the Spring semester. Committee members include Leonard Ball (Music), Joshua Bienko (MFA Candidate, Art), Mark Callahan (ICE, Art), Jason Cantarella (Mathematics), Cal Clements (Comparative Literature), George Contini (Theatre and Film Studies), David Saltz (ICE, Theatre and Film Studies), Bala Sarasvati (Dance), Georgia Strange (Art), Martijn Van Wagtenonk (Art), and Nora Wendl (Art). Additional participants and reviewers include Philip Auslander (visiting professor, Theatre and Film Studies), Kristen Kundert-Gibbs (Theatre and Film Studies), Laleh Mehran (Art), Ed Pavlic (English), and Brahm Verma (Faculty of Engineering).

New Building

ICE began preparations for relocation to the new visual arts building. In the spring of 2008 the Lamar Dodd School of Art, along with ICE, will join the UGA Performing and Visual Arts Center on East Campus, in a building that will provide state of the art facilities for graduate and undergraduate studio and art history programs, as well as providing faculty studios and administration offices

Appendix A

ICE Project Descriptions

The Flocktree is a sculptural project by Jason Cantarella and Luke Hegel-Cantarella installed in the courtyard of the Floor Group at the Chase Street Warehouses in Athens beginning in November, 2006. The installation explores the idea of division and grouping using concepts from computer science. The project centers on an idea from computer graphics: a collection of objects in space can be efficiently handled by dividing them with planes into “left/right,” “top/bottom,” and “front/back” classes. These classes are used to construct eight subgroups, from “top/left/front” to “bottom/right/back,” and the subgroups are then re-divided in the same way. The process is then repeated until the groups are small enough to understand easily. The resulting hierarchy of groups and subgroups is called an *octree*. The installation is composed of a flock of pigeons cast in an expanding urethane foam supported and grouped by a collection of nesting aluminum frames. The interplay between the rigorous order imposed by the frames and the fluid organic shape of the flock raises questions about the way the viewer makes sense of collections of objects.

Put It in The Scrapbook, an original one man show about the life of famed vaudevillian performer Julian Eltinge, continued development toward its premiere at the historic Morton Theatre in downtown Athens. Eltinge, all but forgotten today, is one of the most colorful characters in American theatre history. At one time the highest paid performer in the United States, he earned the prestige of having his own theatre built and named for

him on Broadway. His list of accomplishments on stage and early silent films are extraordinary especially considering that his talent was female impersonation. Written by and starring George Contini, a professor in the UGA Department of Theatre and Film Studies, the play traces Eltinge's career from his first performance impersonating a young girl for the Boston Cadet Academy in 1898 through his years of international fame on Broadway and Hollywood during the 1920s to his eventual decline into debt and obscurity by 1940. Contini explains, "*Put It In the Scrapbook* refers to a number of things; it is the name of a song from one of Eltinge's very first appearances in drag, also most of what we know about Eltinge is from various scrapbooks housed in archives throughout the country, and finally, a scrapbook serves as the entry to Julian's memories in the play."

The play is constructed so that Contini plays over 20 characters throughout the narrative, sometimes playing opposite himself. This is accomplished through the use of new and archival video, animation, and other media. This particular project highlights the unique work the UGA Department of Theatre and Film Studies does in combining the area of Performance with Digital Media. The research and mounting of this premiere production is the result of Mr. Contini being granted funds through ICE, the Willson Center for Humanities and Arts, and Franklin College of Arts and Sciences.

Kristin Kundert-Gibbs, also a professor in the Theatre and Film Studies Department, is serving as Director of the piece. Two former graduate students from the department are also involved; Joelle D'Arp Dunham is media designer and T. J. Greenway is set designer. Rachel Townes from UGA School of Music is Music Director and Mark Wheeler from the UGA Dept. of Dance is Choreographer. Jennie Alvernaz is costume designer.

Opening at Ciné is the third phase of a series of multimedia dance works developed by Andrea Trombetta (Instructor, Art) in collaboration with various artists. The event will feature live dance performance, musical accompaniment, sculpture, and video. The preceding phases to *Opening at Ciné* included the ICE project *Nuno No Odori* (2006) and *Opening the Music Box* (2007).

Interactive Virtual Actor, developed by Michelle Smith, a PhD candidate in Theatre and Film Studies, is a prototype virtual actor who can interact with a live actor on stage. Smith creates 3-D computer models and an artificial intelligence framework for the virtual actor, and a wireless "acting glove" for a live actor to use to interact with the virtual actor. The project supports Smith's dissertation research on granting agency to media on the live stage, and involves students and faculty in the Interactive Performance Lab at UGA. The Interactive Virtual Actor was utilized in the production of *Hamletmachine*, Heiner Müller's 1977 drama which was a reaction to the political collapse of post-World War II Eastern Europe. *Hamletmachine* was performed in the Cellar Theatre of the UGA Fine Arts Building Feb. 22-24 and Feb. 28-March 4, 2007 with additional performances at 7 Stages' Back Stage Theatre in Atlanta.

Appendix B

AUX Collaborative Arts Event Participants

Electronic Sound Exhibition

Brian Willke, "Emotion"
Steven Yi, "Distant Stars"
Noisettes, "Borealis"
Killick, "Notthewayitsspostuhbe"
Sarah Black, "Music Box"
Colin Bragg, "Yellow Smoke"

Video Exhibition

Kevin Hoth, "Clef Hook"
Jorge Torres, "Datura"
Jonathan Railey, "Changing Light"
Mark Callahan, "Cloud Salsa"
Skooby Laposky, "Snowdrone"
Dickie Cox, "Discourse with Self Portrait"
John Michael Boling and Javier Morales, "Church of the Future"

Video Installations

Joey Foreman
Monica Duncan
Maria Watts
Danielle Benson
Audrey Molinaire

Artists Market

Kristen Bach
Matt Blanks
Alex Cargile
Rizzie Gallego
Lou Kregel
Hannah Jones
Danielle Benson
Audrey Molinaire
Bridget Mullen

Dance Performances

"Space to Dance," Organized by Andrea Trombetta; musical accompaniment by
Trey Wright; contact improvisation by Kate Ponsoldt, John Jenkinson,
Mirla Criste, Leigh Harvey, Jen Morlock, Claire Molla, Ben Watt, and
Andrea Trombetta.
"Ghost Story," Kate Schoenke.
Laura Glenn with musical accompaniment by John Fernandes and Heather
McIntosh.

Julie Rothschild
 Lisa Yaconelli
 Musical Performances
 The Unbelievable Tape Delay You Can't Believe
 The Alpha
 Ketchup Fart
 Seamonster
 French Toasts
 Eli Queen
 My Parents
 Blake Kelton
 Lorkakar
 Paul Thomas
 Lightnincargile/Thunderflowers
 Diet Rock Star
 Theatrical Performances
 Black Swan Network
 Auk Theater

Appendix D

ICE Budget

Franklin College of Arts and Sciences	+4,280
CURO	+1,500
UGA Printing Credit	+1,000
ICE Sales (Gross)	+ 230
total	+7,010
Payroll	500
Projects	3,430
Office	3,080